

November

Magic Lantern Society

NEWS 2014



Be Sure to LOOK for those Buttons and roll-over effects

Click to See Who Wants to Participate...

in this Months Eating Celebration!



Group NW meeting this last September 28, with 17 members of the society in attendance created the group's meeting and show schedule for 2015.

If you want any information about any of the shows or meetings email [Larry](#). If your in the Northwest during any of these dates, please join us.

GROUP NW 2015



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Group NW Events & Meetings

Feb 6-7 Shows at
Omak and Oroville

April 11 Camera
Show
Kent Commons
in Kent

2015 Meeting Dates and Locations

Meeting 1
Date **March 15**
Location **Mike Kochs, Silverdale**

Meeting 2
Date **June 7**
Location **Shapes, SeaTac**

Meeting 3
Date **Aug 16**
Location **Halls, Gig Harbor**

Meeting 4
Date **Sept 27**
Location **Easterdays, Bremerton**

Responses to Inquiry about Bonus Army Lantern Slides

The Inquiry

Gentlemen,

I am hoping one of you could help me.

I am antiquarian bookseller in Houston. I recently came across some magic lantern slides that depict a little known bit of U.S. history called the Bonus March or Bonus Army. Wiki has a good article on it. I would be grateful if you could answer a couple of questions.

Any kind of image of the March is reasonably scarce. Was magic lantern technology still popular in the early 1930s? I'm assuming these are handmade but I like to check with experts before making that claim to anyone else. There's no record of these in any institution and in a couple of the images you'll see how little but the flags are colored. A WWI vet making these slides would want to regularly point out the flag like that. Can you tell me if these would have been handmade? Would the color on the flags be applied to the glass itself or is it part of the original object?

Some of the images can be seen here: https://drive.google.com/folderview?id=0B8_ZF16GPfdcd19maVBHbWFDVWM&usp=sharing

Thanks in advance for any help.

Sincerely,

Adam Schachter
Langdon Manor Books, LLC
1800 St. James Place Suite 105
Houston, TX 77056
713-443-4697
LangdonManorBooks@gmail.com
Member: Independent Online Booksellers
Association; Texas Booksellers Association

Magic Lantern Bonus Army



From Larry Cederblom

Thank you for contacting the Magic Lantern Society of the US and Canada. I have attached a pdf with some comments I had about the images and how they were produced. Lantern slides were still being used in the early 1960s. The coloring on these slides was applied to the photo emulsion on the glass and then another piece of glass was applied and the edges taped. The one vertical image is unique if its size is 4 inches high x 3.25 inches wide. See comments on pdf.

I produce a monthly publication for the society and if would like I could publish your inquiry to the membership to see if there is additional information available. A copy of last issue is attached.

From Ron Easterday

Thanks to David and Lar – I cannot add anything technically regarding the slides, great response, but personally my Grandfather was in WWI and ultimately received funds thanks to the Bonus Army, although I have no record that he participated in it. He used the money to purchase a small cottage out in the country from his city home, which was of great joy to his daughters (my mother and aunt) as they grew up. Nice to see the images.

best regards,

Ron Easterday
President

*continued next
page*

Please share any information you have about this inquiry. Send to
LARRY and I will publish and forward to Adam

Inquiry Continued

From Kentwood Wells

These definitely look home-made. The coloring would be done by hand on a b&w slide image—Kodachrome film was not introduced until 1935. The fairly crude coloring would be typical of amateur photographers. Glass lantern slides were still in wide use until the 1950s, even later in some schools and colleges. By then, the type of projectors used to show lantern slides would mostly have been called stereopticons (not to be confused with a stereoscope, which was used to view 3-D pictures).

From David Evans

Good Morning Mr Schachter

Certainly magic lantern slides were still being used for educational purposes in the 1930s. They were superseded by the 35mm film strip, which was just coming into use around the mid-1930s. The slides you show are photographic, each one being hand tinted in the slide maker's studios. The style of the tinting is quite typical of the procedure, with muted colours etc. Is there any indication of the slide maker? Also it would be useful to know whether they are 3 1/4" square or 3 1/4" x 4" (or some other size...), the former being the typical British format, the latter generally American format. Though the images you illustrate are rectangular, sometimes this shape of image was applied to the square format glasses. Interesting that the hand-written notes seem to be applied to the photographs after tinting.

I hope this may prove of some use to you, and maybe the President and others will have more information.

Thank you for contacting us!
Regards

David Evans
Secretary/Treasurer

Great Site With 700 Examples of Coming Attraction Slides



These lantern images were collected by W. Ward Marsh, a movie critic for the Cleveland Plain Dealer from 1919 until his death in 1971. The Cleveland Public Library holds Marsh's movie memorabilia and has digitized almost 700 examples of these slides.

<http://cplorg.cdmhost.com/cdm/search/collection/p4014coll16>



THE MAN FROM MONTANA (1918) Presented by Butterfly Pictures Starring Neal Hart



A PERFECT LADY (1919) Presented by Goldwyn Directed by Clarence G. Badger Starring Madge Kennedy



GOLDEN GALLOWES (1922) Presented by Carl Laemmle Directed by Paul Scardon Universal Starring Miss duPont



GRANDMA'S BOY (reissue) (1922) Presented by Hal Roach Pathepicture Starring Harold Lloyd

Who Endorsed What?

By Terry Borton

Last Month's question was: Calvert will be back again. This time, drink in hand, he stands before a huge map of his travels. What's he promoting?

Question for next month: Time to sex it up a little. What image did an enterprising photo editor find among the slides of a well-known, dreamy eyed lantern lecturer, and how did the copy editor pitch that image?



Ah yes, Lord Calvert's whiskey. Given their tag line, "For Men of Distinction," Calvert, with his movie-star good looks, was a perfect candidate for a Calvert ad. And, it was true, he always travelled first class if he could. (Though he lost 26 pounds during his few weeks tour in the Ukraine.) The stars on the map indicate the various places he had visited and lectured about. Those books at bottom left are probably his own.

Email: TBorton@MagicLanternShows.com

Inquiry about Lantern

From: Gerard Becigneul

I have a collection of 3.5" x 4" glass slides (60) in a Kodak wooden case. I'm looking for a workable Magic Lantern to identify these slides. Unfortunately none of slides are identified. We've only been able to look at them held up to a light making identification not probable. These were given to me when we lived in Austin Texas and may have come from HBJ Publishing. It's been a dream of ours to be able view these as I've been told the details can be incredible on these slides. Getting them identified would be fantastic ! Any help or guidance would be greatly appreciated.

Thank you, Gerard Becigneul (Minnesota)
[mailto:g.becigneul@mchsi.com]

Response by Kentwood Wells

Thank you for your inquiry about lantern slides.

Probably the best bet for a relatively affordable lantern would be to look on Ebay for a Baush & Lomb Balopticon projector. These are fairly late (early 20th century), but millions were sold to schools, universities, and churches, so they are common. Sometimes the original bulb still works! The optics are excellent, assuming all the lenses are intact.

As for identifying the slides, you could send scanned images to our Vice President, Larry Cederblom (copied on this message), who can post some of them on our monthly email newsletter and solicit information from the membership of the Magic Lantern Society.

Please share any information you have about this inquiry also send to
LARRY

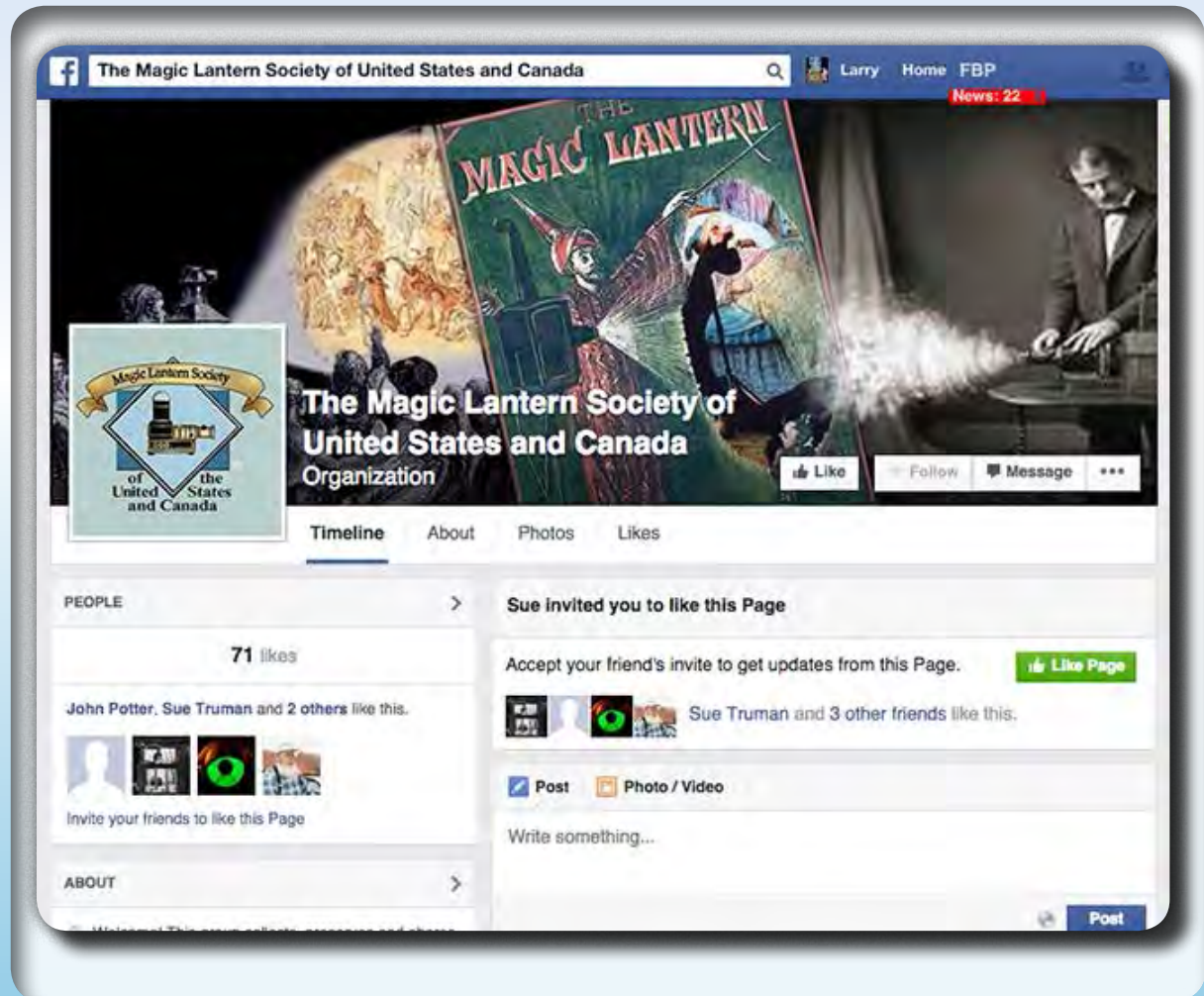
Society Facebook Page

<https://www.facebook.com/pages/The-Magic-Lantern-Society-of-United-States-and-Canada/1606883342872686>

From Sue Truman

Hi Larry and Ron,

Happy to say we are off to a good start with the FB page. It's less than a day old and it has 55 "likes" and one inquiry for a MLS in Baltimore at the Peabody.





By
**Sarah
Dellmann**



This page features interviews with people who do research on the magic lantern. Initially launched with the aim to bridge the gap between academic research and collectors, this series now expands its range to anyone who does research in order to find out things around and about the magic lantern, be it for academic work or for professional purposes, out of interest in local history or out of love for the material. Archivists, curators, collectors, and performers will be interviewed alike.

Did you find out something interesting when preparing a show? Did you discover yet unknown aspects about a lantern slide that you sold, bought or prepared for exhibition? Have you been busy in tracing a showperson, a venue, local lantern history, lantern technology or a manufacturer? Tell us what you learned and how you went about! If you do academic research, tell us what the magic lantern helps you to explain!

If you know someone that should be interviewed or if you have something to share, send an email to Sarah:
s.dellmann@uu.nl

Interview with Dr Keith Williams

This month I interviewed Dr Keith Williams, who has been researching the role of the magic lantern in the work of the Irish writer, James Joyce.

Where do you work and what is the topic of your research?

I am Senior Lecturer in English at the University of Dundee, Scotland. As chair of the Scottish Word and Image Group, I am particularly interested in creative interchanges between literature and visual media. I recently published an essay on Joyce's 1914 short story collection, 'Dubliners, "the Magic Lantern Business" and Pre-Cinema' (in John Nash (ed.), James Joyce in the Nineteenth Century (Cambridge, 2013). But I am also working on a book about the role of pre-filmic media in Joyce's writing more broadly. Joyce is generally regarded as the most 'cinematic' Modernist writer, in terms of literary techniques. Sergei Eisenstein even thought him 'ahead of the game', regarding what had been accomplished on screen by the 1930s. He held Joyce up as a model for the future of film. So I am trying to explain this conundrum by examining the influence of pre-filmic media on Joyce, which of course also give birth to the cinematograph in 1895. Joyce was born in 1882, so he grew up in the heyday of Victorian lantern culture, when it was being used for purposes of entertainment, instruction and persuasion in every social context.



How did you become aware of the magic lantern and what is its role in your research?

Although the lantern is only mentioned directly in one Dubliners' story (ironically, when a character says, 'I bar the magic lantern business'), I noticed that Joyce uses techniques in others that can be related to lanternism. For example, he narrates in 'flashback' structures in stories like 'Eveline' long before such effects became familiar through film editing (most of Dubliners was written around 1904 and Ireland possessed few dedicated cinemas before Joyce famously opened one himself in 1909). However, I have learned that flashback was already sophisticated in lantern life model sets, which also share common social concerns with Joyce's text. Similarly, Joyce devises the literary equivalent of a dissolving view in his final story, 'The



Magic lantern slide for 'The Raven', painted by Joseph Boggs Beale (1894). This illustrates the idea of the phantasmagoric ghostworld which projects into the room and erases Gabriel's normal reality in 'The Dead', the final story of Dubliners. (Reproduced with kind permission of Terry Borton of The American Magic-Lantern Theater.)

*continued
next page*

Dr Keith Williams continued

Dead'. Its climax resembles a phantasmagoria transformation in which the protagonist sees his world 'fading out' around him, as the ghostly one of his dead rival expunges it. So if Joyce's first major text appears cinematic *avant la lettre* by narrating through images, this is because his eye and imagination were already trained by the visual culture he grew up in, to which lanternism was central. An early draft of Joyce's first experimental novel, *A Portrait of the Artist as a Young Man* (1914-15), also mentions lanternism prominently. More importantly, the published novel is saturated with terms and effects relating to projected images and dissolving between them, as it visualises the switches of his hero's consciousness between the here-and-now of the present and then-and-there of memory and fantasy. At one point, Joyce's character watches fire shadows projecting on a wall dissolve into a hallucination of his own funeral ship borne on the waves. My further analysis of lanternism in *Portrait* and *Ulysses* will be published in the book forthcoming with Edinburgh University Press.



Slide from the set 'What Are the Wild Waves Saying?' (Bamforth and Co, 1898). The wall dissolves into a seascape in *A Portrait of the Artist as a Young Man*. Joyce mentions this song in *Ulysses*. (Reproduced with kind permission of Daphne Mackley and David Elsbury of the Magic Lantern Society.)



Restored slide from the set 'Christie's Old Organ; or Home, Sweet Home' (Bamforth and Co, 1892), one of over 250 found in the ash pit at the Joyce House in Fairview, Dublin. (Reproduced with kind permission of Mary Cahill, National Museum of Ireland.)

How do you work? With which sources do you work?

By uncanny coincidence, while drafting my essay, a cache of lantern slides was excavated from a house occupied by Joyce's family from 1900-01, by a team from the National Museum of Ireland, headed by Mary Cahill. Mary kindly invited me to view the slides, which represent a range of typical genres. Although not a 'smoking gun' (the slides belonged to a Presbyterian preacher who moved in afterwards), they mostly date from the 1890s and early 1900s, thus confirming how (literally!) embedded lanternism became in Dublin at that time. I am also finding recent research by Irish media historians, especially Kevin and Emer Rockett, invaluable for reconstructing the contexts of the visual

culture of Joyce's early years. I joined the UK Magic Lantern Society several years ago and find its publications and meetings wonderfully illuminating (especially live shows!) Their website, together with online resources like LUCERNA, are treasure troves for disinterring the vanished forms and practices of lanternism in Joyce's day and how they mutated into early film.

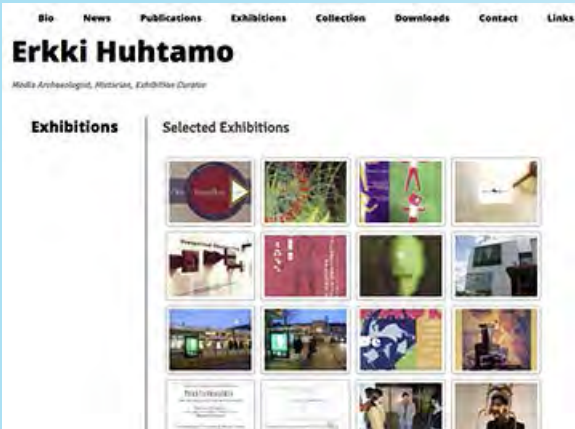
What do you wish to find out with your research? Why is it interesting?

My aim is to make a convincing case that, far from barring it from his work, lanternism was key to the development of Joyce's 'stream of consciousness' Modernist style and especially to explaining its precociously cinematic techniques. Joyce and cinema studies is a well-established field, but his rich creative relationship with pre-filmic media also deserves to be far better known. If anyone comes across any reference to lantern slides in connection with Joyce or his literary contemporaries, or about lantern shows in Ireland, I would be eager to hear from them and to start a conversation on this fascinating topic: k.b.williams@dundee.ac.uk.

Keith Williams

Here are Some Sites Worth Checking Out

From visual-media@googlegroups.com On Behalf Of Thomas Weynants - Media Archaeology -



Erkki Huhtamo just launched his personal website.
<http://www.erkkihuhtamo.com/>

Erkki Huhtamo works as a professor at the University of California Los Angeles (UCLA), Departments of Design Media Arts, and Film, Television, and Digital Media. He received his Ph.D. in cultural history from the University of Turku, Finland. Huhtamo is an internationally renowned media historian and theorist, and also a specialist in the history and aesthetics of media arts. He is one of the founders of an emerging approach to media studies known as media archaeology.

Huhtamo is currently working on a number of new books. One of his most important current researches unveils the history of mechanical theaters. This will become an unprecedented new monograph about a less known aspect in the popular culture, visual media, media archaeology and fairground history.



Stephen Herbert just launched a new website, [NeverSeen Books & Curios](#).

<http://www.neverseenbooks.com/>

Stephen Herbert trained as a technician in visual media, working in education and film. He is currently a media historian and researcher, and museum consultant.

News from Stephen Herbert

As if I haven't got enough websites to take care of, I've just added another one. I'm selling books, ephemera, and unusual objects - at www.neverseenbooks.com

There are categories for “Magic lanterns”, “Optical devices”, “Photography”, and “Film”. New material being added every week, with some nice lantern slides coming up soon.



Visual Media displays a broad field of wondrous devices and opens a lot of opportunities for research and discoveries in the field of Media Archeology.

To find out, visit the online Archeological Media Museum of Early Visual Media.

<http://www.visual-media.eu>

All requests are welcome via this group or thomas@visual-media.be.

Visit this group at <http://groups.google.com/group/visual-media>.

A Site of Lantern Slides Showing The Building of the Brooklyn Bridge

The building of the Brooklyn Bridge. Anchorage-Messers (Charles C.?) Martin, (William A.?) Kingsley et al.. Views- U.S., Brooklyn Brooklyn Bridge 1896-1900



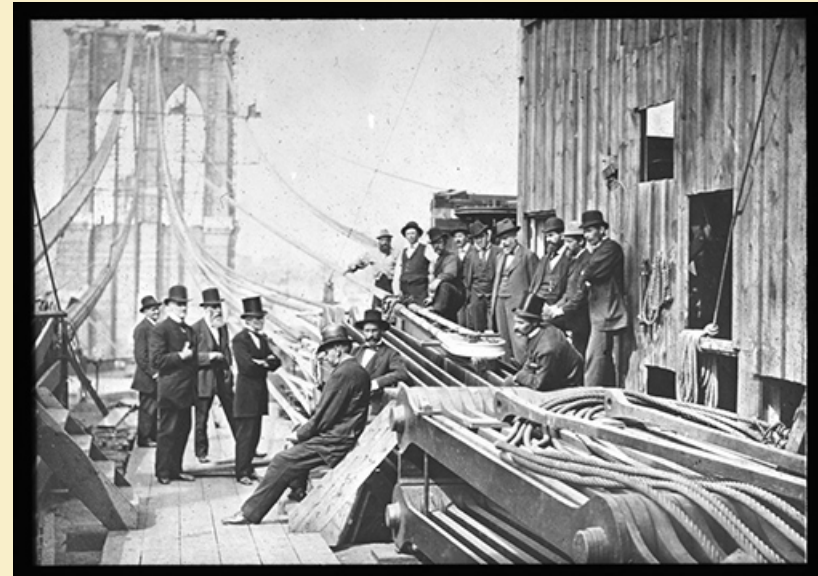
View from "Waterview" flats. Collection- Lantern Slide Collection Views- U.S., Brooklyn Brooklyn Bridge 1896-1900

Published JULY 27, 2013 at 1536 x 1251 in Maiakovskii in New York

← Previous Next →



<http://thecharnelhouse.org/2013/07/27/maiakovskii-in-new-york/view-from-waterview-flats-collection-lantern-slide-collection-views-u-s-brooklyn-brooklyn-bridge-1896-1900/#main>



Brooklyn Bridge;
sunset. Views-
U.S., Brooklyn
Brooklyn Bridge
1896-1900



As Seen On



17,118 slide listings as of 10/27/2014

Not a new version, just a new interpretation!

Magic Lantern SLIP SLIDE "MAN SLEEPING EATING A SPIDER"



http://www.ebay.com/itm/Magic-Lantern-SLIP-SLIDE-MAN-SLEEPING-EATING-A-SPIDER-/261463157316?pt=Art_Photo_Images&hash=item3ce06b2a44

\$1250 per slide

*Wow! These slides appear to be priced as a possible tax deduction.
Very creative way to list photographic slides of art.*

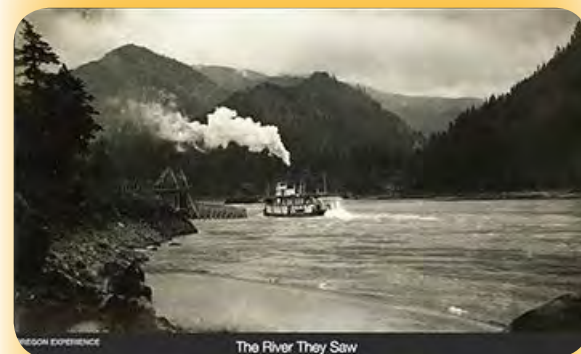


Edith Fairfax Davenport 4 Early Florida Cattle, Citrus, Lumber, Turpentine Slide

"One of a kind slides in Excellent Condition"
Time left: Time left: 5d 21h Tuesday, 8:42PM
Starting bid: US \$5,000.00

Please consider purchasing these slides and donating them to the Zellwood Museum which houses four of Miss Davenport's paintings including an original painted copy of Whistler's Mother (yes, she had permission). I have spoken with two of the board members at the museum. The delivery of the slides to them would be confirmed by the museum.

http://www.ebay.com/itm/Edith-Fairfax-Davenport-4-Early-Florida-Cattle-Citrus-Lumber-Turpentine-Slide-/131334739891?pt=Art_Photo_Images&hash=item1e942917b3



From Sue Truman

The River They Saw - early photography documentary on Oregon Public Broadcasting

<http://watch.opb.org/video/1249386699/>

Have you seen this documentary of early photography of the Columbia River? It's very well done. It does not mention magic lanterns but it does talk about hand colored slides.



A Big Thank You to the following:

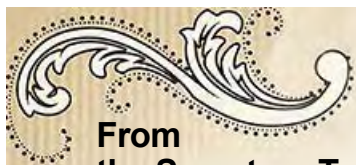
**Terry Borton
Sarah Dellmann
Ron Easterday
David Evans
Wendy Gronbeck
Sue Truman
Kentwood Wells
Thomas Weynants**

for contributing to this month's issue.

Now it's your turn to share!

Do you have a favorite site or a collection of images you would like to share with the rest of the society?
If your answer is yes! Send site information or your images to Larry and they will be shared in the next E-pub newsletter.

E-mail Larry



**From
the Secretary-Treasurer**

Iwould like to thank all those Convention attendees who returned feedback forms and assure them that their input has been most valuable and will be passed to organizers of future conventions. It seems everyone greatly enjoyed the last one and thought it good value for money!

Kind regards

David

Welcome New Members

Brad Igou

Manager of Amish Experience
P O Box 414,
Bird-in-Hand, PA 17505

Scott Tanner

5518 148th Place NW
Edmonds, WA 00009-8026

Jean-Pierre Sirois-Trahan

755 St-Clovis Appt 1
Quebec City, Quebec G1R 1H4 Canada



**In
Memory
of
Bruce
Gronbeck**



Bruce Elliott Gronbeck of Longmont, Colorado, died September 10 in Iowa City doing what he loved so much: being with his friends and colleagues at the University of Iowa.

<http://www.press-citizen.com/story/life/announcements/obituaries/2014/09/17/bruce-gronbeck/15774973/>

**Condolences to
Wendy Gronbeck and Family**